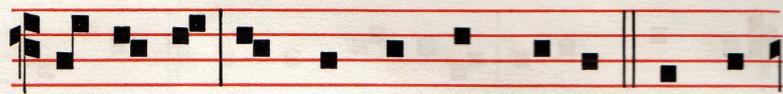


# LATIN LITURGY

The Journal of the Association for Latin Liturgy  
No 151 – Corpus Christi 2017

## Gloria pro Solemnitatibus. CXXI



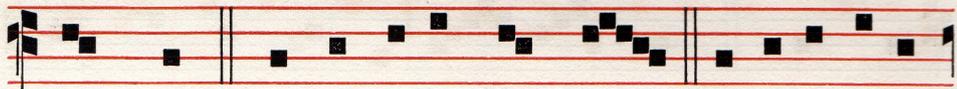
Lo-ri-a in excelsis Deo. Et in



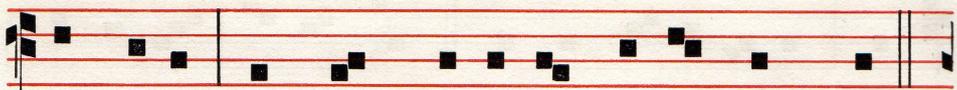
terra pax hominibus bonæ voluntatis.



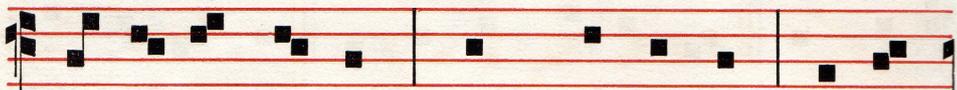
Laudamus te. Benedicimus te. Adora-



mus te. Glori-ficamus te. Gratias agi-



mus tibi propter gloriam tuam magnam.



Domine Deus, Rex cœlestis, Deus



Pater omnipotens. Domine Fi-li uni-



geni-te JESU Christe. Domine Deus,

You will find two inserts on coloured paper with this edition. Unless you pay by standing order, please use the pink form to get up to date with your subscription. If you're coming to our day in Cardiff (which we hope you will!) please send off the enclosed lunch form with your payment by the date given on the form.

### ***In this issue***

Front cover: Carthusian chant: the *Gloria pro solemnitatibus* from the *Graduale Cartusiense*. [photo: the Editor]

Open meeting and 2017 AGM: Cardiff, 28 October .....	3
Diocesan representatives .....	5
Legacies .....	5
Varia Latina .....	6
A Letter from Adrian Fortescue to Cecil Mallaby Firth.....	10
Music and the Mass.....	11
Postscript: 'the one common language' .....	28

Back cover: St Hugh's Charterhouse, Sussex: evening light in the cloister. [photo: the Editor]

*\* Please note that no part of any of the Fortescue letters may be reproduced without the written permission of the Editor.*

[www.Latin-Liturgy.org](http://www.Latin-Liturgy.org)

## **Open meeting and 2017 AGM: Cardiff, 28 October**

You are warmly invited to attend a day of music and liturgy at Cardiff University's Catholic Chaplaincy, Newman Hall, Cardiff, CF10 3UN. The chaplaincy is an Oratory in formation, and we are most grateful to Fr Sebastian Jones, the Chaplain, and Br Ambrose Jackson (both of the Congregation of the Oratory) for offering us their hospitality. The talks and workshops will be held in the Newman Hall library, with lunch and refreshments in the refectory. Vespers and Benediction will be celebrated in the chapel of Nazareth House. Originally a convent, the splendid buildings were erected under the patronage of the 3rd Marquess of Bute in the 19th century. The Marquess benefited from the mining of coal in the valleys and its export from Cardiff, to the extent that he was one of the richest men in the world, and this is reflected in the convent buildings and appurtenances. The chapel is the size of a small parish church and has a suitably ornate sanctuary, with a choir gallery and organ to match.

Newman Hall is at the north end of Colum Road, Cardiff, just beyond Nazareth House, which has a large chapel that cannot be missed, and the site is about a mile north of the city centre with an attractive walk either through Bute Park or the Civic Centre area. The nearest railway station is Cathays, CF10 3LU, half a mile to the south.

### **Provisional timetable for the day:**

10.00 Normal daily Mass for Nazareth House (Ordinary Form)

10.30 Tea/Coffee provided at Nazareth House

11.00 1st session - Latin (Mgr Bruce Harbert)

12.30 Lunch

13.30 2nd session - Chant (Fr Guy Nicholls)

15.00 Tea, concurrently with which we plan to hold the  
Association's AGM in a separate room

15.30 3rd session - Polyphony (director to be announced)

17.00 Vespers & Benediction as rehearsed in the 2<sup>nd</sup> and 3<sup>rd</sup>  
sessions

18.00 The regular Extraordinary Form vigil Mass

Nazareth House has a small number of single guest rooms which may be booked by members wishing to stay overnight before or after the meeting. There is no charge, but guests are expected to make a suitable offering depending upon their circumstances. Priority is initially being given to priest members of the Association, but rooms may still be available for lay members by the time you receive this. If you are interested, please contact the Chairman: [christopher.francis@latin-liturgy.org](mailto:christopher.francis@latin-liturgy.org), or phone 0117 962 3558 (answering machine).

For those who do not know Cardiff, there is much for the visitor including especially Cardiff Castle. The aforementioned Marquess of Bute, as owner of the castle, employed the architect William Burges to design some of the most amazing interiors of the Victorian period. The Marquess gave Burges a similar degree of financial freedom to that which the Earl of Shrewsbury gave Pugin in the design of St Giles', Cheadle, and the results are as remarkable, if not more so.

We are endeavouring to get as many students as possible to attend by circulating chaplaincies throughout southern England and Wales, and offering bursaries to cover students' travel expenses. The day will present an important opportunity for members to mix with younger people and encourage their support for the use of Latin in the liturgy.

The Association is most grateful to ALL member Sean Loughlin, from whom the initiative for the day originally came. Sean is a Research Fellow at Blackfriars, Oxford, and an Affiliated Lecturer at Cambridge University.

## **Diocesan Representatives**

In a new development, there are now two members who are acting as Representatives for the Dioceses of East Anglia and Plymouth. We are keen to extend this very useful representation to other dioceses, so if you would be willing to take on this role for your diocese please contact the Chairman: [christopher.francis@latin-liturgy.org](mailto:christopher.francis@latin-liturgy.org) or phone 0117 962 3558 (answering machine). It is not at all an arduous task, but as a minimum means keeping us informed of liturgical developments in your diocese, information which we can then pass on to other members. If you become aware of opportunities to promote the use of Latin in your diocese, let us know, and we will work with you to make the most of them.

## **Legacies**

If you are thinking of making at some time in the future a new Will, or Codicil to an existing Will, you may like to consider leaving a legacy to the Association. Such a legacy would be of great value in enabling the ALL to pursue its valuable work for the Church and for all Catholics who love and value the Latin liturgy. In addition, your estate would be exempt from Inheritance Tax (if otherwise payable) to the extent of the amount of the legacy. This is because the Association has been accepted by the Inland Revenue as being a charitable trust for tax purposes.

The bequest should be along the following lines: "I give the sum of ...pounds (£...) to the ASSOCIATION FOR LATIN LITURGY, care of National Westminster Bank plc, City of London Office, PO Box 12258, 1 Princes Street, London EC2R 8BP (Inland Revenue Charity ref no XN27460) for the charitable purposes of the Association. The receipt of the Treasurer or other appropriate officer for the time being of the Association shall be a good discharge to my executors."

## Varia Latina

Attacks on Cardinal Sarah persist on the liberal wing of the Church, as exemplified by *The Tablet's* report 'Cardinal reignites liturgy controversies' on 8 April. That organ's editorial writers were plainly offended by the cardinal's attacks on what he sees as the reductionist and schismatic tendencies of some liturgical 'reformers'. The *Catholic Herald* of the same week, however, defended him, in the process strongly backing *Sacrosanctum Concilium*. Following on from that, a week later, the *Herald* carried a substantial article, 'The Ratzinger revolution', on Pope Benedict XVI, by Professor Tracey Rowland, whom she sees (and we are inclined to agree) as a great and prophetic figure for the future of the Church. And in an article for the same paper a week afterwards, Fr Raymond J de Souza of the Archdiocese of Kingston, Ontario, commented that Ratzinger's 'profoundly biblical understanding of the liturgy brought it once again in contact with its inspired nature, a privileged work of the Holy Spirit'. Ratzinger/Benedict is no devotee of archaic forms simply for the sake of antiquity, yet if the liturgy truly belongs to the life of the Church, then She must safeguard what has been laid down and treasured over centuries.

Christopher Howes (*Telegraph*, 25 February) commented on Pope Francis' having set up a commission (to be led by Archbishop Arthur Roche) to look again at the principles of translating Latin liturgical texts into the vernacular, in an article headed 'Never mind the words, take part in the ritual'. Of the translation of *consubstantialem* as 'consubstantial' he remarks: 'Some advocates of "understandable English" in the liturgy insist that a better phrase would be "of one being with the Father". I can't see that this is any more understandable.' He concludes with these words on the Mass itself: 'It is a ritual communicating things that cannot be put into words'.

*The Tablet* made one of its periodic attacks on the 2010 translation of the Missal in its 11 February edition. This one took the form of an article by Gerald O'Collins SJ, who is no friend to the Latin liturgy. He defends *Comme le prévoit* (1969) with its rationale that the intelligibility of prayers said aloud may at times have to take

precedence over 'mere verbal fidelity', and he approves George Steiner's definition of translation as 'a faithful but autonomous restatement'. O'Collins laments the loss of the 1998 revision of the 1972 'original': 'it does not indulge [in] long, breathless sentences that sound more like Cicero's Latin than English. It avoids the obsequious language that belongs to the ancient courts of Rome and Byzantium.' There is quite a lot more of the same. In an editorial the following week *The Tablet* attacked *Liturgiam Authenticam*, describing it as 'a product of the years of Pope John Paul II's final sickness'. 'The responsibility lies', the editorial states, 'with those same [English-speaking] hierarchies, who feebly submitted to this dictatorship of the literal-minded'. The 'topic of the week' on the letters page of the same edition was headed 'English is the new Latin' - not an assertion that we can see going down very well in quite a few countries, especially not, these days, within the European Union.

ALL Council member and previously executive director of ICEL, Mgr Bruce Harbert, commented in a *Catholic Herald* interview of 10 February: 'There are so many languages in which Mass is celebrated that if the Holy See wished to maintain close surveillance of them all, a skyscraper would have to be built to accommodate the necessary staff. Moreover, a printed Missal is only a guide to what is actually said at Mass: everybody changes the words, whether consciously or unconsciously'. We must say, though, that *conscious* changes to the words that a priest might make when reading from a *Latin* missal are much more unlikely to occur!

The Diocese of Portsmouth has announced that the new Oratory in Bournemouth will be formally established. Its opening was delayed when Fr David Hutton, one of its founders became ill and later died. *Requiescat in pace*. The new Oratory is at the Sacred Heart Church, off Richmond Hill in the town centre. We wish the new community well in all its valuable and beneficial endeavours.

Cardinal Robert Sarah has accepted an invitation to become a patron of the London Oratory School's Schola Cantorum, other patrons of which include Princess Michael of Kent and the

composer Sir James MacMillan. The choir, under the brilliant direction of Charles Cole, has established a formidable reputation. Full information, and a fine short video, at [londonatoryschola.com](http://londonatoryschola.com).

Ordinary Form Latin Masses in Scotland are rarely reported (Pluscarden Abbey being a notable exception of course) so we are glad to hear from our member David Geaughen–Powell about the following, which he discovered in the 2017 edition of the Catholic directory for Scotland. It is at St Pius X Church, Brodrick Rd, Templehall, Kirkaldy, Fife, KY2 6EY, in the Archdiocese of St Andrews and Edinburgh. This is one of three churches in the area run by the Polish Salvatorians, and the Parish Priest is Father Wojciech Kowalski. Contacts: tel. 01592 261901 and email [stpius@virginmedia.com](mailto:stpius@virginmedia.com). The Mass is at 7pm on Sundays, and Father Kowalski has produced a leaflet in Latin with a translation in English and Polish, with the pastoral aim to bringing the Scottish and Polish faithful together in one joint celebration, an admirable thing to try to achieve. He also gives a short (two minute) homily in English and Polish.

Christopher Howes, in the *Telegraph* of 1 April, presented a most interesting account of the remains of Battle Abbey in Hastings. Michael Carter, the learned curator of the museum there, asserts most convincingly that the purpose of the unusual arrangement of the Abbey was ‘to ensure that the high altar of the monastery church stood at the very spot where Harold died.’ The purpose of bringing over a community of Benedictine monks from Normandy was that they would sing the Divine Office every day for the dead of both armies, and offer Masses for their souls.

An anomaly appears to exist in relation to Pope Francis’ *Amoris Laetitia*, in that a Latin text of the document apparently does not exist. A letter-writer to *The Tablet* of 14 January points out, quite correctly, of course, that ‘a definitive text making clear [the Pope’s] thinking in the ancient exact, traditional language of the Church should be readily available, both in print and on screen.’ As things are, it appears that the text was originally released only in English, French, German, Italian, Portuguese and Spanish.

The persistently low numbers of priestly vocations in this country and elsewhere remains a frequent topic in commentaries by clerical and lay columnists alike. A letter writer to the *Catholic Herald* of 7 April pertinently observed that 'restoration of beauty and depth in the Sacred Liturgy would be more likely to generate vocations than the mediocrity and banality that accompanies, for the most part, the modern version of the Mass, and which is a driver in the tide of lapsation from attendance'.

Our friends of the Benedictine community of St Cecilia's Abbey, Ryde, Isle of Wight are releasing a CD of the sung office of Compline in Latin, with the solemn and simple tones of the four traditional antiphons to Our Lady. The price is £7 each, plus £1.50 p & p for up to four CDs. Cheques to be made payable to St. Cecilia's Abbey. No payment by credit card, but by internet banking it is possible: please ring 01983 562602. St Cecilia's Abbey is a House of the Solesmes Congregation, and the nuns print all our sung Mass booklets.

Time out at the London Oratory? A member sends us a copy of *Time Out* recommending treats to be enjoyed in Knightsbridge. These are inevitably for the most part hedonistic, and entail parting with large sums of money. However, there is also this sentence (make of it what you will): 'Even atheists will give thanks after experiencing Solemn Latin Mass at the Brompton Oratory'. Well, there's certainly no shortage of atheists these days, in Knightsbridge or anywhere else, so readers might like to try this out with one, and see whether or not it's true.

CF

## A Letter from Adrian Fortescue to Cecil Mallaby Firth

This, the eighth in our series of unpublished letters from the English priest and scholar Adrian Fortescue to his equally distinguished friend the Egyptologist Cecil Mallaby Firth (1878 – 1931) is dated the fifth Sunday after Pentecost (22 June) 1902 and is one of the sharpest and funniest of the whole sequence. Firth's 'staying in Devonshire' which so 'shatters' Fortescue's hopes, culminated in his buying a substantially intact mediaeval manor house, Bradley, near Newton Abbot, and restoring it and making it properly habitable. The house was donated to the National Trust by Firth's daughter, Mrs A H Woolner, in 1938, and is open to the public on certain days, under the auspices of the Trust. It has a fine chapel, consecrated in 1428, and some notable Christian iconography in the Fleur de Lys room, whitewashed over in protestant times and later uncovered. On 13 August 1925 Abbot Anscar Vonier of Buckfast celebrated Mass in the chapel, almost certainly for the first time since the Reformation.

As those who have read the earlier letters in this series will know, there were two things which Fortescue greatly enjoyed: teasing his friend and being rude about the Church of England, and he indulges freely in both those games in this letter, either directly ('a one-horse schism like the so-called Church of England') or subtly (*'De Schismate Anglicanorum'*). He was always trying to persuade his friend to convert, and I am told by Firth's descendants that though he was greatly attracted by the liturgy, Latin and ceremonial, there were certain doubts which held him back. Fortescue asked whether those doubts were doctrinal or historical, and when Firth replied 'historical' Fortescue is said to have told him: 'then don't touch it, m'boy, don't touch it!'

CF

## Music and the Mass

*[This lecture was first given by the Chairman for Benedictus College in the 'The Architecture of the Mass' series at the London Oratory on Wednesday 20 January 2016, and subsequently on 15 October at St Mary Moorfields, London, for the AGM of this Association.]*

### **1: The way a sung Mass begins. The Introit in particular, and the things that are often substituted for it.**

We go to Mass. We leave the enveloping material world and come in from the street, into a place set apart. We are preoccupied, unfocused, perhaps anxious about some difficulty in our lives. How does the Mass start? Does what happens at that moment pull us away from the mundane and the secular, or not?

Here we are, with our fellow-Catholics, where we certainly wish to look beyond this immediate world, which is so distracting, testing, usually indifferent to us, sometimes hostile. Thus we may imagine the Christians of Rome in the early centuries, escaping from *their* pagan world and their most definitely hostile surroundings, and huddling into the hardly lit darkness of the catacombs, warm, closely pressed in with each other, indeed smelling, to modify a phrase of Pope Francis, of each other.

So we, having come off the street and into the church, instead of being surrounded by the strangers in that street, find ourselves in the midst of our own Catholic community, elevated in spirit by the beauty of our surroundings and of the sacred music we hear, so that we become as it were transported into another sphere, that of the Divine. This, of course, is the theory. In practice, we don't usually feel like that at all. Instead, we may feel that quite a lot of the world has come in through the church doors with us. Now, if you're used to going to Mass at a major London church or in a monastery, this may not be your experience, but in ordinary provincial churches things are different, and can indeed be quite difficult liturgically, even desperate at times.

If we're at an old rite Mass, we can perhaps feel a little more confident about certain things: we know, for example, that the celebrant will not improvise or change the words according to his personal taste; but in either Ordinary or Extraordinary Form we are greatly helped if there is something more to aid our human frailty and lift our minds and hearts away from the banal and secular, and up to God. In Dryden's translation of the *Veni Creator* we find this:

Plenteous of grace, descend from high,  
Rich in thy sevenfold energy;  
Make us eternal truths receive,  
And practise all that we believe.

That 'practise all that we believe' does not just refer to our daily lives, but to the liturgy too: the liturgy *must* be the practical expression and demonstration of what we believe. *Lex orandi lex credendi* has never been a more important maxim than it is now. Let us think about that phrase, as Dryden puts it so perfectly: 'Make us eternal truths receive'. One thing which can do that for us most powerfully is music, though whether or not that is the *primary* purpose of the music at Mass is something we shall return to later. R H Richens, the founder of the Association for Latin Liturgy, wrote that 'intensification of religious experience is far from being a luxury. It is a necessity. The pressures against belief – intellectual, certainly – but principally psychological, are very severe, and every device that counters these needs to be brought into play. Many of the pressures come from our secular environment, but there are also internal pressures such as that exercised by the desacralised liturgy that has become our most frequent fare. It is difficult to feel that there is anything behind it. It does little to support belief or to suspend disbelief at the unconscious level that determines so much of our behaviour'. That was written in 1978: has much changed since then, do we think?

So, the way a sung Mass starts is of great importance and it is not really thought about enough by clergy or by laity. The people who really *should* think about it are, of course, choirmasters and organists, though whether or not they do so is sometimes doubtful.

Let us examine how they *should* do it. (I'll leave the whole question of hymns till a little later.)

Before the Introit in the EF and at the penitential rite in the OF, sung Mass has something additional, the *Asperges*, or in Paschaltide the *Vidi Aquam*. Here is something else that can give us an entry into the theological as well as musical order of things: *Vidi aquam egredientem de templo, a latere dextro*. As we listen, let us imagine how this might focus our minds as Mass begins.

**MUSICAL EXAMPLE 1:** Plainsong: *Vidi aquam egredientem de templo a latere dextro et omnes ad quos pervenit aqua ista salvi facti sunt et dicent: alleluia.*

'I saw water flowing from the temple, from the right side, and all those whom the water reached were saved, and said: alleluia.'

*To hear this, visit:*

<http://gregorian-chant-hymns.com/hymns-2/vidi-aquam.html>

Unfortunately in many places, even in some cathedrals, the Introit itself is often replaced by the choir director with some alternative piece of music with a text chosen at random, often inappropriate. We need to be clear about what is acceptable here, what is desirable, and what is neither desirable nor acceptable. Hymns are commonly substituted for the Introit. That is not always a good thing, even though it does produce active congregational involvement. If there is a choir whose singing is so good that it uplifts all who hear it, then it should sing the Introit, either in chant or polyphony, during the entrance procession, and the minds of the congregation will be elevated into the right state of mind for the Mass that is beginning. But if the choir's singing is not helpful to listen to in itself, it is better if it leads the congregation in a simple Introit chant, preferably of a Gregorian character, accompanied by the organ to give it some foundation and warmth.

## **2: Musically, how should the Mass end?**

Let us think next about how Mass should end. In the Extraordinary Form when the priest or the deacon sings *Ite, Missa est*, he doesn't actually mean it: you shouldn't go, you should say put; there is the

Blessing still to come, the last Gospel, and perhaps also the *Domine salvum fac*. The reason for this is of some historical interest, and its effect is that the *Ite* in the older rite has become like a landmark which used to be on the last point of land before you reached the sea, but because of movement of sand and soil has over time worked its way inland. But in a Novus Ordo sung Mass, when he sings *Ite, Missa est* you could go. But in practice you don't, because musically something will probably happen here. What? Well, one of the nicest and most Catholic things that can happen is for the sanctuary party to process to the statue or altar of Our Lady and sing the *Salve Regina*. But you may not be so lucky: you may find yourself singing 'Praise my soul the King of Heaven' or some other well-worn Anglican hymn. I have nothing against Anglican hymns, as long as they stay *where they belong*. I spent some years singing them there, as a lay vicar in the Choir of Chichester Cathedral, and in that setting they sounded well. (I might add that I was the first Catholic to sing in that choir since the Reformation, and when I took the oath before the Dean and Chapter I had to promise not to subvert the faith of the Established Church. But they were very tolerant of a mere Catholic.)

We do need to have a bit of an excursus here, to examine the whole question of hymns and their place at Mass. The practice of singing vernacular hymns at Mass began in Germany, after the Council of Trent. It enabled a non-Latinate congregation to participate vocally in the action of the Mass. But in England it didn't become anything much until well after Emancipation. The very nature of recusant liturgy was hardly conducive to something as noisy as hymn-singing.

So where might hymns play a useful role? In one church I know, the sung Mass on Sunday always ends with a hymn to Our Lady, whereas at other churches I've frequented, I have never, ever, heard a hymn to Our Lady. Let me try you with a few titles: 'O Mother blest whom God bestows', 'Mary Immaculate, star of the morning', 'Hail, Queen of Heav'n, the ocean star': they may be familiar to you. You may or may not think that they still have a place at Mass. You may find their archaic nineteenth-century-pious

English presents difficulties. Personally I don't, but there are people who do.

In addition there is a whole category of hymns centred on devotion to the Blessed Sacrament, which really belong to Benediction, once regularly celebrated in most parishes, but now, alas, rarely so. Some of these hymns are famous: 'Sweet Sacrament Divine', 'O food of travellers, angels' bread', 'O Jesus Christ remember when thou shalt come again', 'Soul of my Saviour'. There *can* be a place for these, actually, at Mass, and that is during the distribution of Holy Communion. Sung quietly, unhurriedly, meditatively, and sensitively accompanied by the organ these hymns can do much to restore the sense of devotion and prayerfulness which has been lost from this part of the Mass, especially now that it is preceded by the Handshake of Peace, and that the regrettable practice of receiving communion standing at the front of a queue is almost universal.

The other thing that often happens at the end of Mass is that we may be treated to a display of the organist's skill (if we're in luck, and he or she is a proficient player). Does this organ music have anything to do with the Mass itself? The answer to that depends on where we are in time and place. If we're in St Peter's Basilica in about 1635, hearing Frescobaldi's *Fiori Musicali*, then the answer is yes, very much so. In his 'Organ Masses', woven around the appropriate plainsong melodies, the music forms an authentic part of the liturgical action. We shall hear a bit of that in a moment. Something of the same sort occurs with 17<sup>th</sup> and 18<sup>th</sup> century French organ music, although in that case there is a less authentic identification with the chant. Or we might be at Mass on Ascension Day and hear Messiaen's *Prière du Christ montant vers son Père*. Messiaen's music is a compelling musical manifestation of faith.

So if there is a really good organist and he or she plays something excellent and uplifting as the priest leaves the sanctuary and as we prepare to go, that is much to be thankful for. If we can go out to face the world again and 'to glorify the Lord by our lives' then we should appreciate the organist's work. Speaking as an organist, though, what usually happens when one plays the outgoing

voluntary is that everyone starts talking *very loudly*, and the organist wishes they'd go outside to do that. Anyway, here is the conclusion of the Mass of the Apostles for organ, from Frescobaldi's *Fiori Musicali* of 1635, an ideal way to send the faithful on their way rejoicing, its sectional structure providing much rhythmic liveliness, as well as some melting harmonic progressions.

**MUSICAL EXAMPLE 2:** Frescobaldi, *Fiori Musicali*;  
*Messa delli Apostoli: Canzon quarti toni.*

*To listen to a good example, search You Tube for:  
Fiori Musicali | Messa degli Apostoli | Girolamo Frescobaldi | Organ*

**3: Auditors or participants? Latin and participation: why they are both important, and how music can make them work.**

**Whereas in the EF we can just listen to the servers and the choir, the Novus Ordo requires our participation, in Latin as it does in English. Ideally there will be a balance between participation and contemplative listening.**

We now approach a very important question: at a sung Mass are we to be auditors or participants? When we're talking about the post-Conciliar rite we have to consider the question of *participatio actuosa* (though the phrase antedates the Council by many years, and was used by Pope Pius X, who called for it in his motu proprio *Tra le sollecitudini*, published in 1903) and whether - as has been much debated - that means participation that is outwardly physical and vocal, or one that is interior and mental - or indeed whether it means both. There is no doubt that Vatican II emphasised music as a means of participation by the faithful in the communal nature of the liturgy. Pope Paul VI saw professional music as being largely out of place, saying that it was the people who should sing.

Let us look at the effect that different kinds of music have on the Mass and on us. Stepping outside the Catholic tradition for a moment for a parallel case, I'd like to mention what I heard Professor Diarmaid MacCulloch say at a lecture in Oxford on The English Reformation and Music. Under Edward VI church organs were destroyed and polyphony threatened, and Cranmer, in his Book of Common Prayer, codified a *said* vernacular liturgy.

(MacCulloch said: 'Cranmer would have *hated* choral evensong!') But in terms of worship, the Anglican Church after the reign of Elizabeth became schizophrenic. In its cathedrals, and some greater churches such as Westminster Abbey, organs were restored and elaborate choral worship flourished, despite the hostility towards it of many senior clergy. But in ordinary parish churches a severely Calvinistic ethos and practice prevailed, with the exclusive use of metrical psalms and the general destruction of organs.

In some ways (though less badly than in the 1970s) in today's Catholic Church we are in an analogous position. We may go to a great London church, or to Westminster Cathedral, and have an experience that is different in absolutely critical terms from that which is produced by the third-rate settings used in most churches, or by the guitars and drums which (though the seventies are long past) still disfigure many liturgies. You *could* argue that this is a cultural rather than a doctrinal divide: the guitar strummer may be of the same, orthodox mind, doctrinally, as the person singing Palestrina, but they may also regard each other's music with horror and loathing, so it's not like, say, Calvinists and Lutherans in the 17<sup>th</sup> century who disagreed about almost everything, doctrine *and* music.

The Swiss historian of the Renaissance, Jacob Burckhardt, remarked that great historical transformations are always bought dearly, often after one has already thought that one had got them at a bargain price. The wholesale abandonment of Latin is a good example of this. There is no doubt that the use of Latin gave to the Roman Church a great strength in past ages, and the removal of it contributed quite substantially to its subsequent weakness and disunity after the Council. It soon became obvious that Latin would never regain anything like its former ascendancy in the Church. To build up that tradition took getting on for two millennia; to destroy it was a matter of a few short years. But it has not, as its critics and enemies thought – and indeed hoped – it would, died and disappeared completely, though in many places it has. In recent years there has been a bit of a resurgence, but for that to become

more widespread and significant we need to have more ordinary congregations singing in Latin.

I'd like to say a word here about the chant in English, which has become very common indeed in the Catholic Church in England, and which features prominently in the CTS Missals incorporating the new translation, and indeed in our own *Graduale Parvum*. The question is: is it Catholic to sing English plainsong, or is it *Anglo-Catholic*? I'm not being facetious: I'm just far from sure that it's a good idea. I just don't think that a Roman Catholic sung Mass *should* sound like a Church of England sung Eucharist; but it often does, and it just makes *us* sound that bit more insular, less Catholic, and less sure of ourselves. You may disagree with me: I find that many people do, but I think it needs to be said.

There are some Catholics, who might perhaps call themselves 'traditionalists', who adhere to what was for centuries the general practice, that of 'hearing' Mass silently, being content with having the server make the responses and the choir sing the Proper and the Ordinary. I used to be like that, a lover of 'the blessed mutter of the Mass', identifying rather romantically with the English recusants (who actually weren't romantic at all; there's nothing romantic about being fined and ostracised). But I have come to think differently: I think we *should* have a voice in the Mass, and it has always been the aim of the Association for Latin Liturgy to campaign for the active participation (both said and sung) of congregations in the Latin Mass in the Ordinary Form. And since we must be candid and admit that spoken Latin is never going to be comfortably within the capabilities of most Catholics, the way into that participation is mostly going to be through singing: singing the *Kyrie*, *Gloria*, *Sanctus* and *Agnus Dei* and, by means of antiphons and simple refrains such as we are publishing in our *Graduale Parvum*, singing the whole Proper of the Day.

The Responsorial Psalm presents both problems and opportunities: one of the problems is the extreme banality of the translations currently in use, and another is the dreary and clichéd music that has been manufactured for it since 1970. I've no doubt that the Gregorian psalm-tones are the best thing to use here. They have a

natural simplicity, grace and flow, not to mention a pedigree going back into the first Christian millennium and even beyond. When we come to the Gradual and Alleluia or Tract in chant, as they are found in the *Graduale Romanum*, these are a quite different matter: they are difficult, complex, professional music, and are sometimes very long. Sung badly, they are excruciating and interminable. Sung well, they have a sublime character like nothing else. How can they work today? The answer is really only in monasteries and in larger churches with good choirs, and in circumstances where no one is in a hurry. Otherwise it is best to use a simplified (but still Gregorian) form of these chants.

The central piece of music in a sung Mass is the *Credo*. Central in the temporal sense, in that in the Ordinary it is preceded by the *Kyrie* and *Gloria* and followed by the *Sanctus* and *Agnus Dei*, and central because it is our profession of faith, even though it didn't become part of the Roman Mass until the 11<sup>th</sup> century, having first appeared under Charlemagne. Because the *Credo* has more words than any other part of the Ordinary, in nearly every musical setting it is the longest piece. You could argue that it is the one set of words that everyone present *ought* to sing; it is all right to have a choir singing 'Glory be to God on high' and 'Blessed is he who comes in the name of the Lord' on our behalf, but it can be argued that is less appropriate for us merely to listen to choristers singing 'I believe in one God' on our behalf. And there is another thing: unlike the *Kyrie*, *Gloria* and *Agnus*, the *Credo* is not a prayer: it is a statement or assertion. That does make the *Credo* a different sort of thing intellectually, emotionally and musically.

It is rare in this country, though you sometimes do in Germany and Austria, to hear the choir singing a polyphonic or classical *Credo*, though there are many wonderful settings. In practice what usually happens is that it is said by everyone, or sometimes sung in *alternatim* with the choir, usually *Credo* III, just occasionally *Credo* I. (Though musically the most striking chant is actually *Credo* IV.) Out of habit, it is often sung too fast and without enough thought, but it is hard to keep it fresh. I found when practising the Ordinary of the Carthusian Mass with the monks (they have very few optional chants, far fewer than in the Roman *Kyriale*) that singing the *Credo*

with real attention, when it is repeated so frequently, was, they found, quite difficult.

I need here to touch on a problem peculiar to the Novus Ordo, that of keeping the celebrant waiting at the altar: why is it a problem, and should we do it? Listen to this *Sanctus* and part of the *Benedictus* from Mozart's *Spatzen-Messe* and, whilst enjoying it, I hope, also imagine yourselves in a congregation standing up and looking at the priest (who is facing you) waiting for the music to stop, so that he can start the Eucharistic Prayer. You might also like to imagine yourself as that priest, standing at the altar looking at the congregation waiting for the music to stop, so that they can kneel down.

**MUSICAL EXAMPLE 3:** Mozart *Spatzen-Messe*:  
*Sanctus* and part of *Benedictus*.

*To listen to a good example, search You Tube for:  
Mozart | Missa brevis in C major KV 222 Spatzenmesse | Sanctus |  
Cantores Carmeli*

Lovely, but it works much better, in a Novus Ordo Mass, if it is being celebrated *ad orientem*, and priest and congregation are *not* looking at each other. Otherwise it is probably better to have a chant *Sanctus* with the congregation singing, or, if the choir is singing polyphony, something like the Byrd three or four part Masses, which are short but intensely devotional.

#### **4: Memory – how we could use it in the liturgy**

As Frances Yates points out in her marvellous book 'The Art of Memory', Albert the Great and Thomas Aquinas both regarded the use of a system of memory as a moral and religious duty. Why? Because they saw it as part of the cardinal virtue of Prudence. Aquinas regarded memory as being bound up with our very identity. We are *who* we are because of what and whom we remember. The fact that we can all say the Hail Mary without hesitation both makes us Catholics and is at the same time an intrinsic part of each of us. Similarly, we manage the Lord's Prayer from memory, in Latin or English. That is because it hasn't been changed. Change is the

enemy of memorisation. That is one reason that there is often resentment at change, and why you sometimes still hear people muttering, rather crossly, 'And also with you'.

Of course we are not like Aquinas, of whom early biographers say that as a boy he committed to memory all that his teacher said, and that later he trained his memory under Albert the Great at Cologne. It was said of him by a contemporary that 'his collection of commentaries of the Fathers on the Four Gospels prepared for Pope Urban was composed of what he had *seen*, not copied, in various monasteries' and his memory was said to be of such capacity and retentive power that it retained *everything* that he read.

One big advantage that even ordinary mediaeval monks and nuns had over us was that they sang so much from memory. Before the invention of printing, they all had to memorise the entire Psalter, from which the greater part of the Office was drawn. Only three or four cantors had sight of the large manuscript antiphonal in the centre of the choir, from which they sang the variable parts of the Office. Even after the invention of printing, the night Office was for a long time sung in the dark from memory, and even today there are monasteries where Compline is still sung thus – in the Benedictine breviary it's the same psalms every night, which makes it easier.

We don't have any of this: we are book-bound, type fixated. And don't flatter yourself that using a tablet or mobile phone is any different – indeed, the life lived through digital devices only increases our dependence on having words put in front of us, and our memory functions in less and less depth.

The priest *doesn't* generally say or sing Mass from memory, even though he could, but there is a different reason for that. Even the words of consecration, which he surely knows by heart, he reads carefully and attentively from the book. In the first three centuries of the Church, before there was a fixed Canon, the prayer of consecration was said extempore, though doubtless leaning heavily on the Institution Narrative in Chapter One of Corinthians. But such improvisation is naturally frowned upon today, although one did

occasionally hear some pretty odd things of that kind in the early nineteen-seventies.

So where, if at all, can memory have a function for today's congregation at Mass? Well, I was trained, as an altar server, to make the responses from memory, from a very early age, and I could say *ad Deum qui laetificat juventutem meam* in my sleep. And even though I'm no longer *juvenis*, I still can, which goes to show that if you really want to inculcate liturgy into the memory, you have to do it with children. How feasible that is, these days, I'm not sure.

Thinking about memory, music and the Mass, though, we find that there really are remedies, especially to be found in the chant: an antiphon, interspersing the verses of a psalm or some other chant (such as *Attende Domine*) is very effective in binding us into a liturgical action without our constantly having to refer to a book or leaflet. The pioneering work being done by Fr Guy Nicholls on our major project the *Graduale Parvum* puts this principle successfully into action. The *Graduale Parvum* is essentially the *Graduale Romanum* in a form in which a small choir or schola of modest abilities can lead any congregation in a liturgically worthy sung Mass, in either Latin or English – the same chants adapted for both languages. The congregation learns its simple refrains and antiphons by repetition, and can even do it without having printed copies of words and music. Last summer we celebrated a *Missa Cantata* in the Blessed Sacrament Chapel at Buckfast Abbey with modest musical resources – a Schola of three and an organist discreetly accompanying some of the chant on a little chamber organ – in which with minimal preparation the whole congregation was able to participate fully in a *Novus Ordo* sung Mass entirely in Latin, and it was agreed by everyone there that the celebration displayed 'a noble simplicity, and true devotion'.

Here is an example of a special chant with a simple refrain: it's the *Salve festa dies* ('Hail, great feast day') sung by the monks of Pluscarden Abbey in Scotland. They say of it: 'Our custom at Pluscarden is to precede the Conventual Mass of Easter Day with an outdoor procession, headed not by the usual Processional Cross, but by the Paschal Candle, solemnly blessed at the Vigil,

and powerfully symbolising Christ's resurrection. The hymn is by Venantius Fortunatus, who also wrote our Holy Week hymns *Pange Lingua* and *Vexilla Regis*.' You will hear how memorable is its repeated refrain.

**MUSICAL EXAMPLE 4:** Pluscarden Easter Liturgy. Plainsong:  
*Salve festa dies, toto venerabilis aevo, qua Deus infernum vicit et astra tenet.*

'Hail, great feast day, in all time most worthy of veneration, for today God conquered hell, while holding [his place in] heaven.'

*To hear this, visit:*

<http://gregorian-chant-hymns.com/hymns-2/salve-festa-dies.html>

### **5: The balance of the poetic, emotional and theological in a Sung Mass. Things in liturgy and music that stir us, why they do, and how they can lead us into the heart of the Mass.**

At the beginning of this lecture I spoke about the role that music has in lifting up our hearts and minds to God and in providing that emotional kindling which, being merely human, we need. But I suggested that this might not be the primary purpose of sacred liturgical music, and indeed it isn't. That primary purpose is to give praise and thanksgiving to God. You might even say that our being moved and given pleasure and joy by that music is really only an incidental benefit, a side-effect of that giving glory to God. Haydn understood this very well, which makes his settings of the Mass often more successful in a Catholic sense than Mozart's, in some of whose Masses we feel more the atmosphere of the opera house than that of the church. In thinking about the relationship between these two dimensions, which we might call praise and comfort, we need to be especially alert. Much religious music of the romantic period fails, as *religious* music, because the spiritual element in it is attenuated, for example in Liszt and Dvorak, or completely absent, as in Berlioz. Indeed when we listen to *his* religious music, these words of Goethe come to mind: 'Classicism is health; romanticism is disease'.

The golden exception in this period is Bruckner, and indeed Pope Benedict XVI singled him out in that regard. R H Richens remarked

that Bruckner's harmonic treatment in his motets such as *Tota pulchra es, Maria* shows how 'a musical development in the largely anti-Catholic musical milieu of the Romantic era has been baptised into the universality of the Church's patrimony'.

But all of this music is what is loosely known as 'art music' or 'serious music' or even 'classical music' (which if it's 19<sup>th</sup> century it certainly isn't). Today there are few composers (but among those few, James MacMillan is outstanding) whose understanding of the relationship between faith and liturgical music is in accord with that of figures such as Dufay, Ockeghem, Josquin and Victoria.

But what of the torrent of music, if one can call it that, which has flowed from various pens and computers since the Second Vatican Council? I don't wish to cause offence by naming the people responsible for the worst of it, but I *do* want to point to a danger to the long term spiritual health of Catholics who, in their churches, only hear the ersatz and ephemeral products which have found such wide currency in the Catholic Church in Britain from the late 1960s onwards.

Leaving aside the question of cultural and artistic values, the point at issue is to do with what are frequently termed the vertical and horizontal aspects of the Mass. One often hears it said that the Old Rite is vertical (i.e. God-directed) and the New one is horizontal (i.e. community-focused). It's not as simple as that, of course, but the music of composers since the Council has been overwhelmingly community-orientated and, very often, so are the words it sets: the phenomenon of the 'worship song' was something I first encountered at the Catholic Chaplaincy at my university at the end of the sixties. This was the era of the 'coffee table Eucharist', in which the student congregation sat in armchairs around a low table, two or three with their guitars. The priest wore no vestments other than a stole, and the sacred vessels were earthenware. And yes, in case you're wondering, we really did sing *Kumbaya*. It was terribly exciting! In many places 'worship songs' have since swamped liturgies both Protestant and Catholic.

“Colours of day dawn into the mind,  
The sun has come up, the night is behind.  
Go down in the city, into the street,  
And let's give the message to the people we meet.”

I don't know if that's actually *by* a Catholic, but it's certainly been frequently reported to me as being sung in Catholic churches. The date of it is 1974. I expect you've heard that the seventies were ghastly, and so indeed they were, liturgically, although personally I enjoyed them very much - except of course in church.

So I don't want to be drawn into a cultural controversy about the intrinsic *musical* merits, if any, of this stuff. Such arguments are always circular, and inevitably produce accusations of the music's being mediocre and meretricious, and counter-accusations of cultural snobbery and elitism, and no one gets anywhere. What we should really be asking is 'is this music worthy to give praise to God? Is it the best we can do? Does it raise the hearts and minds of those who hear and sing it to the Divine? Does it really bring us closer to God, or does it just provide an illusory effect of warmth and cosiness?'

The Ordinary chants such as the *Kyrie* and the *Sanctus*, and features such as the Preface Dialogue and the various responses gradually took their place in the sung Mass. Sung Mass was regarded as the norm, up to the time of the Council of Trent. Then very detailed rubrics, principally regarding what we call 'low' Mass, *Missa Lecta*, literally Mass read [from the Book], were added to the 1604 edition of the Missal of Pius V, and from then on low Mass was seen as the norm, rather than Solemn Mass. But today we are looking at the Sung Mass as we know it now, and what I say about the Ordinary Form can also be taken, *mutatis mutandis*, for the Extraordinary also. We need to consider the balance of the theological with the artistic and poetic in a Sung Mass since, whilst what is sung must be in conformity with the mind of the Church and with orthodox teaching, because we are flesh and blood and, like Eliot's hippopotamus 'susceptible to nervous shock', it also needs to have an effect on us that will, in the familiar phrase, 'raise our hearts and minds to God'. Any music that fails to do that should

have no place at Mass; at least, that is the theory, but it is notorious that tastes in sacred music differ as much as tastes in everything else. One could adapt Belloc's couplet:

'Alas what various tastes in food  
Divide the human brotherhood'

to Catholics at a Mass at which there is music. It's also important to be clear that 'a Mass at which there is music' is *not* the same thing as a sung Mass. It is quite possible that there are people here today who, attending a Mass with guitars and drums, would find it brought them closer to God. For me, on the contrary, it would be what is called 'an occasion of sin' since I would end up (*if* I were able to stay) in a state of anger which would certainly be sinful.

We all know people who go to Sung Mass in places like the Oratory for what they like to call 'cultural reasons'. Alexander Pope says of them:

'as some to church repair,  
Not for the doctrine, but the music there',

However, we should try not to be censorious: it may perhaps for them prove to be a way in to the Faith. But for Catholics that is not enough. We need to recognise that technically speaking performance by gifted agnostics is likely to be superior to that of church amateurs, and musically an example to them. But although some degree of technique is indispensable, no amount of it can compensate for the absence of faith and commitment to the liturgy.

Fr Timothy Radcliffe, writing in *The Tablet*, said 'During Mass usually we sing and make music. This is not just the icing on the liturgical cake. It is an act of faith that whatever the violent discords of our time, harmony and peace will have the last word. For, Clement of Alexandria asserted, Jesus is 'the symphony, the harmony of the Father'. That is at the core of things, but in addition (and this is where I shall conclude) there is something that is personal for each of us. Sometimes it's the most unlikely thing. One example for me is in the chanted epistle for Epiphany: 'a flood of camels will cover you, dromedaries of Madian and Epha' ...*quando*

*conversa fuerit ad te multitudo maris, fortitudo gentium venerit tibi. Inundatio camelorum operiet te, dromedarii Madian et Epha; omnes de Saba venient, aurum et thus deferentes, et laudem Domino annuntiantes.* Why that line about camels should move me so much, I've no idea, but it does. Then think of the Hebrew letters sung before each verse of the Lamentations of Jeremiah as set by Tallis or Couperin, and how they affect us: they're only letters of the alphabet! I'll just suggest here one other such piece of music, which is of a character to move us because it penetrates into the heart of the Christian mystery. Here as our final example is the tiny setting (one and a half minutes long) by William Byrd of the Alleluia for the Sunday within the Octave of Pentecost, *Non vos relinquam orphanos* ('I shall not leave you comfortless'). Responding to the sadness and anxiety that the Apostles feel at his leaving them, Jesus offers reassurance, and, expressing his own joy at his returning to the Father, Alleluias break in. It is a sign of Byrd's extraordinary sensitivity to the text that all this happens, and is felt, at the same time.

**MUSICAL EXAMPLE 5:** Byrd *Alleluia non vos relinquo* Byrd:  
*Non vos relinquam orphanos, alleluia. Vado, et venio ad vos, et gaudebit cor vestrum, alleluia.*

'I shall not leave you comfortless; I go, and I come to you, and your heart shall rejoice, alleluia.'

*To listen to a good example, search You Tube for:  
William Byrd | Non vos relinquam orphanos | Motete consolatorio por la persecución anglicana a los fieles católicos de Inglaterra.*

I'm sure that all of us in this room could report something like that which is personal and unique to each of us. We should not undervalue such ways into the Mystery of the Mass. God gives them to us according to our own particular psychological make-up. Through the Church He gives us the Mass: and through the Mass and its music, when worthily performed to the very best of our ability, we praise him, and receive from Him His friendship, grace, strength and consolation.

Christopher Francis

## Postscript

“If you have conscientiously worked through this book...not only have you acquired a very considerable knowledge of a new language, you have also, in a sense, gained a new soul by penetrating more deeply into the meaning of the Church’s public Prayer than you would be likely to do if that Prayer were rendered in our familiar English tongue. In a country like England, the Latin Liturgy is the great safeguard of Catholic truths.

“These benefits alone would be an immense gain, but that is not all. During the Mass at Westminster Cathedral in the National Day of Prayer [1942] the whole of the vast congregation joined in the singing of the Credo, the diverse nationalities present mingling their voices in the one common language of their common Mother Church. Think of the numberless exiled Catholics from the Continent who would have been compelled to remain dumb in their Father’s House had that Credo been sung in English, whereas the Latin tongue, transcending the barriers of national speech, united all in one common act of worship.”

- Extracts from the Conclusion to Vilma Gertude Little’s book *Legendo: A Simple Approach to the Latin of the Liturgy*. This book was published in Liverpool by Rushworth & Dreaper in 1943, but it may now be available again through the internet from Maximus Scriptorius Publications ([churchlatin.com](http://churchlatin.com)), who publish a wide range of older books and pamphlets on the liturgy, and provide a series of links to others available online. In this connection, [www.romanitaspress.com](http://www.romanitaspress.com) is also certainly worth a visit, though it must be said that (in common with most American sites of this nature) the emphasis is more on the Old Rite than the New. However, we were intrigued and amused to see that instructional videos will soon be available on ‘Thurible Basics’ and ‘Charcoal, Incense and Thurible Maintenance’!

CF

# ASSOCIATION FOR LATIN LITURGY

Founded in 1969 to encourage and extend the use of Latin  
in the liturgy of the Catholic Church

Under the patronage of the Bishops' Conference of England & Wales

## Officers of the Association:

Chairman	Christopher Francis 16 Brean Down Avenue Bristol BS9 4JF <i>Christopher.Francis@Latin-Liturgy.org</i>
Vice-Chairman	Fr Guy Nicholls Cong Orat
Treasurer	Bernard Marriott 47 Western Park Road, Leicester LE3 6HQ <i>Bernard.Marriott@Latin-Liturgy.org</i>
Membership Secretary	Brendan Daintith 173 Davidson Road Croydon CR0 6DP <i>Brendan.Daintith@Latin-Liturgy.org</i>

## Members of the Association's Council:

Liam Carpenter, Laura Dance,  
Mgr Bruce Harbert, Graeme Jolly, Alastair Tocher,  
Fr Anton Webb Cong Orat, Ben Whitworth

Website	<a href="http://www.Latin-Liturgy.org">www.Latin-Liturgy.org</a>
Facebook	<a href="http://www.facebook.com/latinliturgy">www.facebook.com/latinliturgy</a>
Twitter	@latinliturgyuk
<i>Latin Liturgy</i>	Editor: Christopher Francis

*Orders for publications should be sent to:*

ALL, 47 Western Park Road, Leicester LE3 6HQ  
or  
*Sales@Latin-Liturgy.org*

***Latin Liturgy* No 151 copyright © 2017 Association for Latin Liturgy, except where  
otherwise acknowledged. Reproduction, by whatever means, requires written  
permission.**



*St Hugh's Charterhouse, Sussex: evening light in the cloister.*